

FACULTY OF MUSIC UNIVERSITY OF TORONTO
CHORAL MUSIC ON CAMPUS

University Women's Chorus

WOLCUM YOLE!

Ann Cooper Gay, conductor
Carolyn Maule, piano

WITH SPECIAL GUEST ARTISTS

ROSEMARIE LANDRY, soprano

JUDY LOMAN, harp

Saturday, December 1, 1990 at 8 pm
Fenelon Falls United Church
Fenelon Falls, Ontario

Monday, December 3, 1990 at 8 pm
Walter Hall
Toronto

PROGRAM

*A Ceremony of Carols, Op. 28

Benjamin Britten
(1913-1976)

I. PROCESSION

Hodie Christus natus est: hodie Salvator
apparuit:

Hodie in terra canunt angeli: laetantur
archangeli:

Hodie exsultant justi dicentes: gloria in
excelsis Deo.

Alleluia!

Anon.

II. WOLCUM YOLE!

Wolcum be thou hevenè king,
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum Yole!

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes everyone,
Wolcum, Thomas marter one,
Wolcum Yole!

Wolcum be ye, good Newe Yere,
Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole!
(Wolcum be ye) Candelmesse,
(Wolcum be ye) Quene of bliss,
Wolcum bothe to more and lesse.
Wolcum Yole!

Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere.
Wolcum Yole!
Anon.

III. THERE IS NO ROSE

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia.

For in this rose containèd was
Heaven and earth in litel space,
Res miranda.

By that rose we may well see
There be one God in persons three,
Pares forma.
The aungels sungen the shepherds to:
Gloria in excelsis Deo.
Gaudeamus.

Leave we all this werldly mirth,
And follow we this joyful birth.
Transeamus.
Anon.

IVa. THAT YONGE CHILD

That yongè child when it gan weep
With song she lulled him asleep:
That was so sweet a melody
It passèd alle minstrelsy.
The nightingalè sang also:
The nightingalè sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song
And leaveth the first then doth he wrong.
Anon.

IVb. BALULALOW

O my deare hert, young Jesu sweat,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I sall praise thee evermoir
With sanges sweet unto they gloir:
The knees of my hert sall I bow,
And sing that richt Balulalow.

James, John and Robert Wedderburn

V. AS DEW IN APRILLE

I sing of a maiden
That is makèles:
King of all kings
To her son she ches.
He came al so stille
There his moder was,
As dew in Aprille
That falleth on the grass.

He came al so stille,
To his moder's bour,
As dew in Aprille
That falleth on the flour.
He came al so stille
There his moder lay,
As dew in Aprille
That falleth on the spray.

Moder and mayden
Was never none but she:
Well may such lady
Goddess moder be.
Anon.

VI. THIS LITTLE BABE

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake

Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.
With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitchèd in a stall,
His bulwark but a broken wall;
The crib his trench, haystacks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from his heavenly Boy.

Robert Southwell

VII. INTERLUDE (Harp Solo)

VII. IN FREEZING WINTER NIGHT

Behold, a silly tender babe,
In freezing winter night,
In homely manger trembling lies;
Alas, a piteous sight!
The inns are full; no man will yield
This little pilgrim bed.
But forced he is with silly beasts
In crib to shroud his head.
This stable is a Prince's court,
This crib his chair of State;

The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire

His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prizèd there.
With joy approach, O Christian wight,
Do homage to thy King;
And highly praise his humble pomp,
Wich he from Heav'n doth bring.

Robert Southwell

IX. SPRING CAROL

Pleasure it is
To hear iwis,
The Birdès sing.
The deer in the dale
The sheep in the vale,
The corn springing.

God's purvayance
For sustenance,
It is for man.
Then we always
To give him praise
And thank him than.

William Cornish

X. DEO GRACIAS

Deo gracias!
Adam lay ibounden
Bounden in a bond;
Four thousand winter
Thought he not to long.
And all was for an appil,
An appil that he tok,
As clerkès finden
Written in their book.

Ne had the appil takè ben,
The appil takè ben,
Ne haddè never our lady
A ben hevenè quene.
Blessèd be the time
That appil takè was.
Therefore we moun singen
Deo gracias!
Anon.

XI. RECESSION

Hodie Christus natus est: hodie Salvator
apparuit:
Hodie in terra canunt angeli: laetantur
archangeli:
Hodie exsultant justi dicentes: gloris in
excelsis Deo!
Anon.

Dolcissima Maria

Gioacchino Rossini
(1792-1868)

Rosemarie Landry, soprano

Maria dolcissima, madre d'amor,
Fido rifugio dell'uman cor.
O Santa Vergine, chi se non tu
Possiede l'anima del mio Gesù.

Sweetest Mary, mother of love,
Devoted refuge of the human heart.
O Blessed Virgin, who but you
Could know the soul of my Jesus?

E dall'altissima gloria del ciel
Perte vestivasi d'uman vel;
Fra le tue braccia nudo vagl
Teco l'anelito ultimo offrì.
Maria dolcissima...
Poi dall'angoscia al ciel volò,
Poi de Sua gloria t'incoronò
Vedi la lagrima, odi i sospir,
Sorrì ai fervidi nostri desir.
Maria dolcissima....

From the highest glory of heaven
He appeared veiled in human form;
Within your arms, naked,
He cried out to you his last breath.
Sweetest Mary....
After His anguish had lifted Him to heaven
He crowned you with His glory.
See the tear, hear the sighs,
Smile on our fervent desires.
Sweetest Mary....

Three French Carols

Traditional

Noël nouvelet
Le sommeil de l'enfant Jesus
Il est né le divin enfant

Rosemarie Landry, soprano
Judy Loman, harp

Intermission

Laudi alle vergine Maria (from *Four Sacred Pieces*)
(from Dante's *Paradiso*, Canto XXXIII)

Giuseppe Verdi
(1813-1901)

Vergine madre, figlia del tuo Figlio,
umile ed alta più che creatura,
termine fisso d'eterno consiglio,
tu se' colei che l'umana natura
nobilitasti sì, che'l suo Fattore
non disdegnò di farsi sua fattura.

Virgin mother, daughter of thy Son,
lowly and uplifted more than any creature,
fixed goal of the eternal counsel,
thou art she who didst human nature
so ennoble that its own Maker scorned
not to become its making.

Nel ventre tuo si raccese l'amore
per lo cui caldo nell'eterna pace
così è germinato questo fiore.
Qui se' a noi meridiana face
di caritate, e giuso, intra i mortali,
se' di speranza fontana vivace.

In thy womb was lit again the love
under whose warmth in the eternal peace
this flower hath thus unfolded.
Here art thou unto us
the meridian torch of love
and there below with mortals art
a living spring of hope.

Donna, se' tanto grande et tanto vali,
che qual vuol grazia, ed a te non ricorre,
sua disianza vuol volar senz'ali.
La tua benignità non pur soccorre
a chi dimanda, ma molte fiate

liberamente al dimandar precorre.
In te misericordia, in te pietate,
in te magnificenza, in te s'aduna,
quantunque in creatura è di bontate.

Lady, thou art so great and hast such worth,
that if there be who would have grace
yet betaketh not himself to thee,
his longing seeketh to fly without wings.
Thy kindliness not only succoreth
whoso requesteth,

but does oftentimes freely forerun request.
In thee is tenderness, in thee is pity,
in thee munificence, in thee united whatever
in created being is of excellence.

Sir Christēmas: A Sequence of Carols

Derek Holman
(b. 1931)

Judy Loman, harp; Rosemarie Landry, soprano
Carolyn Maule, piano; Tiina Laukkanen, Andy Morris, percussion
Mary-Katherine Finch, cello; Carolyn Stronks, flute

I. PROFACE, WELCOME!

Proface*, welcome!

This time is born a Child of grace,
That now for us mankind* hath take,
Proface, proface

A King's son and an emperour
Is come out of a maiden's tower,
With us to dwell in great honour.

This holy time of Christēmas,
All sorrow and sin we should release,
And cast away all heaviness.

The good lord of this place entire,
Saith welcome all that now appear,
Unto such fare as ye find here.

Welcome by this new year!
And look ye all be of good cheer.
Our Lord God be us ever near!

Period of Henry VII or VIII

**proface*: may it do you much good. *mankind*: man's nature

II. SIR CHRISTEMAS

Good day, good day,
My Lord Sir Christēmas, good day!

Good day, Sir Christēmas our King,
For every man, both old and ying*,
Is glad of your coming.

Heaven and earth and also hell
And all that ever in them dwell,
Of your coming they be full swell.

Godēs Son so much of might
From heaven to earth down is light,
And born is of a maid so bright.
15th century

All manner of mirthes we will make,
And solace to our heartes take,
My seemly lordē, for your sake.

Let no man come into this hall,
Groom, page, nor yet marshall,
But that some sport he bring withal
For now is the time of Christēmas.

If that he say he cannot sing,
Some other sport then let him bring,
That it may please at this feasting,
For now is the time of Christēmas.

If that he say he naught can do,
Then for my love ask him no mo;*
But to the stocks then let him go,
For now is the time of Christēmas.

c. 1500

What cheer? Good cheer!
Be merry and glad this good New
Year.

Lift up you heartēs and be glad!
In Christēs birth the angel bade
Say each to other, if any be sad,
What cheer? etc.

I tell you with heart so free,
Right welcome be ye all to me.
Be glad and merry for charity!

The King of heaven his birth hath take,
Now joy and mirth we ought to make!
Say each to other for his blessed sake...
16th century

The goodman of this place in fere*
You to be merry he prayeth you here;
And with good heart he doth to you say...

*ying: young, mo: more, fere: company

III. THE WASSAIL

Give way, give way, ye gates, and win
An easy blessing to your bin
And basket by your entering in.

May both with manchet* stand replete;
Your larders too so hung with meat
That, though a thousand thousand eat,

Yet, ere twelve moons shall whirl about
Their silvery spheres, there's none may doubt
But more's sent in than was serv'd out.

Next may your diaries prosper so
As that your pans no ebb may know;
But if they do, the more to flow,

Like to a solemn sober stream,
Bank'd all with lilies and the cream
Of sweetest cowslips filling them.

Then may your plants be pressed with fruit,
Nor bee nor hive you have be mute
But sweetly sounding like a lute.

The time will come when you'll be sad
And reckon this for fortune bad
T'have lost the good ye might have had.

Robert Herrick

Next may your ducks and teeming-hen
Both to the cock's tread say Amen,
And for their two eggs render ten.

Last, may your harrows, shares and ploughs,
Your stacks, your stocks, your sweetest mows,
All prosper by your virgin vows.

Alas! we bless, but see none here
That brings us either ale or beer:
In a dry house all things are near.

Let's leave a longer time to wait,
When rust and cobwebs bind the gate,
And all live here with needy Fate.

Where chimneys do forever weep
For want of warmth, and stomachs keep
With noise the servants' eyes from sleep.

It is in vain to sing or stay
Our free feet here; but we'll away:
Yet to the Lares* this we'll say -

IV. OMNES GENTES PLAUDITE

*Omnes gentes plaudite**

I saw many birds sitting on a tree;
They took their flight and flew away,
With, *Ego dixi*,* have good day!
Many white feathers hath the pie -
I may no more sing, my lips are so dry.
Many white feathers hath the swan -
The more I drink the less good I can.

**manchet*: loaf of fine white bread, *Lares*: household, *omnes gentes plaudite*: rejoice, all ye peoples, *Ego dixi*: I have said

Lay sticks on the fire, well may it burn;
Give us once to drink ere away we turn.
15th century

V. HERE COMES HOLLY

Alleluia, Alleluia, now sing we!

Here comes holly that is so gent,
To please all men is his intent.

Whosoever against holly do cry,
In a leap* shall he hang full high.

But, lord and lady of this hall,
Whosoever against holly call,
15th century

Whosoever 'gainst holly do sing,
He may weep and his handes wring.

VI. IVY, CHIEF OF TREES

Ivy chief of trees it is;
Veni coronaberis.*

The most worthy she is in town,
He that saith other doth amiss;
And worthy to bear the crown:

Ivy is green with colour bright,
Of all trees best she is;
And that I prove well now by right..

Ivy is soft and meek of speech,
Against all bale* she is bliss;
Well is he that may her reach..
15th century

Ivy beareth berries black;
God grant us all his bliss;
For there shall me nothing lack..

VII. NAY, IVY, NAY

Nay, ivy, nay, it shall not be ywis,*
Let holly have the mastery as the manner is.

Holly stands in the hall, fair to behold,
Ivy stands without the door, she is full sore a-cold.
Holly and his merry men dancen and sing,
Ivy and her maidens they weepen and they wring.

**leap*: basket, *veni coronaberis*: come, you shall be crowned, *bale*: evil, *ywis*: certainly

Ivy hath a kibe,* she caught it with the cold;
So may they all have one that with Ivy hold:
Holly he hath berries, as red as any rose,
The forester, the hunter keep them from the does.
Period of Henry VII

Holly hath full many birds, a full fair flock,
The nightingale, the popinjay, the gentle laverock.
Good Ivy, what birds hast thou?
None but the owlet that cries "How, how!"

VII. NOW HAVE A GOOD DAY!

Now have good day, now have good day!
I am Sir Christēmas, and now I go my way.

Here have I dwelled with more and less
From Hallowtide to Candlemas
And now I must from you hence pass.

Another year I trust I shall
Make merry in this goodly hall,
If rest and peace in England fall.

And at the good lord of this hall
I take my leave and of guestēs all
Methinks I hear Lent doth call.

But oftentimes I have heard say
That he is loth to part away,
That often biddeth "have good day."

I take my leave of King and knight,
And baron, earl and lady bright,
To wilderness I must me dight.
Period of Henry VI

Now fare ye well, all in fere!
Now fare ye well for all this year!
Yet for my sake have good cheer.

*kibe: chilblain

PROGRAM NOTES

The works on this program were written by composers whose reputations were established by their operatic careers. They reflect three very different approaches to the setting of vernacular sacred texts, from Rossini's absorption of the buffo idiom, and the style of the aging Verdi, to Britten's re-founding of native opera based on the rhythm of English poetry.

Dolcissimi Maria, not listed in the official catalogue of Rossini's works, is said to date from 1812. In this year, the second of his serious career as a composer, he completed five operas for performance in Venice, Ferrara and Milan. He was well on his way to spectacular international renown and the eclipse of all his rivals. This small piece may be compared to a handful of similar hymns for women's voices written during Rossini's long retirement in Paris.

To Verdi's *Pezzi sacri*, the music with which he concluded the last productive period of his long life, the composer brought the experience not only of a lifetime's work for the stage, but the famous *Requiem*, written some twenty-five years earlier. *Laudi alla Vergine Maria* was in fact completed as early as 1890, and the text, from Dante's *Paradiso*, has a distinct liturgical ring to it. Verdi's setting is correspondingly restrained.

Benjamin Britten's interest in his country's past was not confined to the music of Purcell. Soon after completing his first opera, *Paul Bunyan*, to a text by W. H. Auden, a cycle of mediaeval lyrics appeared in 1942 as *A Ceremony of Carols*. Its popularity soon led to a variety of arrangements, but the original was for boys' voices and harp. In this music, Britten turned from the virtuosity of some of his elaborate earlier works towards a music more accessible to amateurs; this practical bent is echoed in the later *Saint Nicholas* and *Noyes Fludde*.

Note by Bruce Kirkpatrick Hill

Sir Christēmas

Derek Holman

This sequence of carols was commissioned in 1987 by the Canadian Children's Opera Chorus, which Dr. Holman had directed from 1975-1985. The texts are chiefly mediaeval, with the exception being Robert Herrick's *The Wassail*, and they are mostly secular in spirit, though three of the ten carols make reference to the nativity, but as an occasion for merry-making. The first two movements welcome guests to the yuletide feast, and Sir Christēmas himself, Lord of misrule. The third movement tells of a group of singers who are refused admission by a stingy household, and turn away with warnings of lean days ahead. After the cheerful nonsense verse *Omnes gentes plaudite* V, VI and VII comes in carols five, six and seven the contest between Holly and Ivy -

representing the male and female respectively. The work concludes by wishing Sir Christēmas farewell, and reluctantly, the genial spirit retires.

DEREK HOLMAN is co-ordinator in the Division of Theory and Composition at the Faculty of Music, University of Toronto, and organist and choirmaster at the Anglican Church of St. Simon the Apostle. He has received many commissions from such organizations as the National Arts Centre, the CBC, the Toronto Mendelssohn Choir and the Toronto Symphony. *Sir Christēmas* is dedicated to Robertson Davies with whom Dr. Holman has collaborated several times in the past, notably in the opera for children, *Dr. Canon's Cure*.

ANN COOPER GAY holds a Bachelor of Arts degree in music from Austin College in Texas. She furthered her vocal studies at the University of British Columbia and the University of Toronto Opera Division. She subsequently performed leading roles with the Canadian Opera Company, and with major opera companies and orchestras across North America. Ms. Cooper Gay can be heard as "Sara Riel" on the *Centrediscs* recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman *pasticcio*, *Rags to Riches*, a showcase for soprano and orchestra.

In 1986, Ms. Cooper Gay founded The High Park Girls' Choir of Toronto, which has since won many honours and has received invitations to perform in Ontario, Quebec, and the United States. She is also founder and former music director of the Children's Choir and director of the Children's Chorus at the Royal Conservatory of Music which, during the summer of 1988, produced her adaptation for children of Mozart's *The Magic Flute*. These two choirs joined the University Symphony Chorus and Orchestra in December of that year for a performance of Honegger's *Une Cantate de Noël*, conducted by Dr. Doreen Rao.

Currently, Ann Cooper Gay is coordinator of instrumental music at Runnymede Public School, and is assistant to the Director of Choral Programs at the University of Toronto. In addition to her teaching duties, she has served as an adjudicator in Ontario and Québec, and as conductor of treble choir camps in Saskatchewan and Ontario; she has also trained choirs for two major international releases of *Kindermusik* (instructional music recordings for young children), and has contributed reviews to *Anacrusis* (Journal of the Association of Canadian Choral Conductors). In 1992, Ms. Cooper Gay will be guest conductor for a Junior and Senior High School choir camp at Westminster College in Pennsylvania.

ROSEMARIE LANDRY earned a Masters degree in voice at l'Université Laval with Bernard Diamant as her principal tutor. She furthered her studies at the University of Toronto (where she is currently a faculty member) and in France and Switzerland under French baritone Gérard Souzay and Pierre Bernac, colleague and close friend of composer Francis Poulenc. Miss Landry has also worked with the famous American voice teacher, Margaret Harshaw. Miss Landry is equally at home performing in solo recitals, with chamber musicians and with orchestras. In Canada, she has appeared with all of the major orchestras and in festivals such as Mainly Mozart and the Toronto International Festival. She is also heard regularly on both the English and French networks of CBC radio and television.

She has performed with several of Europe's orchestras, among them the Suttgart Radio Orchestra, the Basle Radio orchestra, l'orchestre de Radio-France and Holland's Hilversum Philharmonic Orchestra. Recital tours have taken her throughout North America and across Europe, South America, Japan, China, and in Singapore and Hong Kong. Recognized as one of the finest interpreters of French Art Songs, she has been invited to the prestigious International Art Song Festival in Princeton, NJ, the Petit Jean Art Song Festival in Arkansas, the Colorado Music Festival in Boulder, the New York Festival of Song and the Art Song Festival in Piteo, Sweden. Miss Landry holds an Honorary Doctorate in Music from l'Université de Moncton, has received the 50th anniversary medal of Le Conseil de la vie française en Amérique, and became a member of the Order of Canada in October 1990.

JUDY LOMAN graduated from the Curtis Institute of Music, where she studied with celebrated harpist Carlos Salzedo. Since 1960, she has been principal harpist with the Toronto Symphony and, as a soloist, has appeared throughout Europe, the United States, Japan and Canada. She frequently performs contemporary music and has been instrumental in having new works composed for the harp. Miss Loman is often heard on CBC radio and television, and has recorded for the RCA, Columbia, CBC and Aquitaine labels. She is winner of both a JUNO Award and the Canada Council's Grand Prix du Disque. Miss Loman is Professor of Harp at the University of Toronto and has established a school for harpists in Fenelon Falls, Ontario.

UNIVERSITY WOMEN'S CHORUS

The University of Toronto Women's Chorus began in 1986 under the direction of Michael Coghlan; the present conductor, Ann Cooper Gay, began her leadership in 1988, at which time there were approximately forty members who shared concerts with both the University Singers and the newly formed Symphony Chorus. In 1989, the Women's Chorus took on a new role as a sixty-member ensemble capable of presenting its own concerts and dedicated to the performance of music composed by students and teachers at the Faculty of Music. The overall repertoire of the Women's Chorus spans a broad spectrum, from the music of Hildegard von Bingen (twelfth century) to that of contemporary Canadian composers. In March, 1990, the Chorus co-hosted a "Meet the Composer" workshop, which focussed on the music of British Columbia composer Imant Raminsh, involving four other treble choirs totalling over 200 singers.

Also in 1990, the University Women's Chorus received the \$1000 Second Prize in the Equal Voice Category of the CBC Choral Competition, becoming the first University of Toronto choir to receive an award in this biannual event. This led to an invitation from internationally known Toronto Symphony principal harpist, Judy Loman, to perform with her and soprano soloist Rosemarie Landry at a benefit concert in Fenelon Falls, Ontario on December 1, 1990, to support the refurbishing of a concert hall and the establishment of a scholarship fund for young music students in that area. On March 25, 1991, the Women's Chorus will join in concert at the University of Toronto with the University of North Carolina - Greensboro Women's Chorus, directed by University of Toronto alumna, Dr. Hilary Apfelstadt.

PERSONNEL

Sopranos

Sandra Alderton
Lysandra Almeida+
Cassandra Bourne*
Elaine Burhans
Cecelia Chan
Jennifer Clucas+
Liane Delotminiére Harwood+
Luiiza Fernandez
Stacey Fraser
Lisa Helferty+*
Cheryl Hickman+*
Christine Howlett
Simone Jubas
Janice Lam
Yonsil Lee
Lina Libak
Nanette K.G. Lockhart+▲
Rebecca Loo
Lisa Martinelli
Nadine Matsunaga
Chemayne Micallef
Hope Nightingale*
Lois Simmons
Christina Shave
Monique St. Pierre
Larissa Szeptyk+
Wern-Ning Tang
Tristin Tergesen+
Kathryn Tremills
Sheila Vandikas
Paula-Lynn Walker
Heather White
Carmen Wiebe
Eppie Wong
Michelyn Wright

Altos

Caterina Allergretti
Mary Angastiniotis+*
Larissa Bachnivsky
Barbara Byczko
Annie Chang
Kimberley Hanley+
Sara Lynn Hutchison
Gillian Johnson
Mami Kuroda
Kristi Laird
Cecelia Lee
Hee Sook Lim
Deborah Maes
Jacqueline Plaatjes
Catherine Powell
Antonella Pugliese
Josephine Sgro
Carolyn Stronks
Nora Tombalakian
Yee Man Tsui
Shiahnuo Wong
Beata Wozniak
Stacey Wright
Judy Yan

▲ Manager

* Section Leader

+ Soloist

